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SOME TEXTUAL NOTES

ON

ALL'S

Well, that Ends Well

BY

ALFRED EDWARD THISELTON

B.A., CAMBRIDGE.

"my intents are fixt, and will not leave me"

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PREFACE.

IN the following notes I have had to rely chiefly on Booth's reprint for the Folio text, though in some few cases I have been able, through the courtesy of the British Museum authorities, to consult original copies. I have also had before me Halliwell-Phillipps' Reduced Facsimile, which, indeed, had a little to do with my conjecture on IV. ii. 38, where it produces something like "ropels", but Mr. W. S. Brasington, F.S.A., of The Shakespeare Memorial Library, which probably possesses the copy from which the facsimile was taken, has been kind enough to make a careful examination of such copy for me, with the result that he has pointed out that the appearance of the text in the Reduced Facsimile is probably due to the thinness of the page in the original, owing to which part of the letter "H" on the preceding page shows through. Notwithstanding, the conjecture, which I hope to have shown is not dependent upon this particular typographical peculiarity, may still be right. Mr. Brasington's ready aid also enables me to state that the facsimile readings "see" for "set" in II. i. 138, and of "beare" for "heare" in II. iii. 82 are not supported by the Memorial's copy. It is evident that the Reduced Facsimile is not to be relied upon implicitly. What a pity it is that the Dallas-type reproduction of the Folio is apparently too good for this world!

For old dictionaries, I have used the 1627 edition of Minsheu: the 1706 edition of Phillips' 'The New World of Words': in my copy of Bailey's 'Universal Etymological English Dictionary' the date of Volume I. is obliterated, that of Volume II. is 1737.

Other references are as follows:—'Madden' means 'The Diary of Master William Silence' by the Right Hon. D. H. Madden—an indispensable book if ever there was one: 'Euphues', 'Utopia', and 'Sidney' (Apologie for Poetrie), are for reference to the respective editions in Arber's Reprints. 'Arber' means Arber's 'English Garner'. For Clement Robinson's 'A Handeful of pleasant delites' I rely on the reprint in Arber's English Scholars Library. My edition of 'The Doctor and the Student' is dated 1709. 'Abbott' speaks for itself. 'Camden' means 'Remains concerning Britain', John Russell Smith's Edition, 1870: 'Roxburghe' means 'The Roxburghe Ballads' edited by Charles Hindley: and A & C means the annotator's Notes on 'Anthony & Cleopatra' of which copies are still on hand if anyone cares to pay the price. I gratefully acknowledge the permission which has been accorded me through Mr. Henry Frowde to avail myself of the line-numbering of 'The Oxford Shakespeare.'

A. E. T.

ALL'S Well, that Ends Well.

ACT I.

SCENE I.

1. "Delivering" suggests an additional comparison with the pangs of childbirth.

16-19. Minsheu explains "practise" by "exercitatio forensis." For "persecuted" compare the Roman definition "Actio nihil aliud est quam jus persequendi in iudicio quod alicui debetur"; also (Sandars' "Justinian," 9th ed., p. 441) "Rei persequendae causa comparatae sunt omnes in rem actiones". The disease is shortening the king's life, in other words, depriving him of "time", which he has sought to recover with the hopeful tenacity with which a man pursues his legal remedy for the recovery of property wrongfully wrested from his possession. "Processe" is "the manner of proceeding in every cause, be it personall or reall, civill or criminall, even from the original writ to the end" (Minsheu).

22. "Honestie," *i.e.*, "sterling disposition."

36-7. "If knowledge could be set up against mortallitie". Compare "It is onely Knowledge, which worne with yeares waxeth young, and when all things are cut away with the Cicle of Time, Knowledge flourisheth so high that Time cannot reach it" ("Euphues", p. 135).

46-53. "I have those hopes of her good, that her education promises her dispositions shee inherits, which makes faire gifts fairer". The relative is suppressed after "dispositions"; and "shee inherits" is equivalent to "honest" (22, 53). It can of course be only education that "makes faire gifts fairer". We have "education" and "honesty" associated in "Which like an unmannerly Daughter, shewing a bad education, causeth her

mother Poesies honesty to be called in question" ('Sidney' p. 67). "vertuous qualities" are the results of education: compare 'Timon of Athens' I. i. 125-6, "I have bred her at my dearest cost In Qualities of the best". As Euphues says, "It is good nurture that leadeth to virtue". The Countess' theory of education is much the same as that set forth in 'Euphues and his Ephœbus'. "vertues and traitors too" is to be explained by "our crimes would despaire if they were not cherish'd by our vertues" (IV. iii. 85-7). "simpleness": the "webbe" of her life was not "a mingled yarne, good and ill together" (IV. iii. 83-4); there were no vices for her virtues to cherish.

62. The use of dashes is rare in the Folio. Here the dash indicates the abrupt interjection of Helena's words, whether we regard the preceding sentence as grammatically complete or not. Its use in II. iii. seems perhaps to support the latter alternative.

67-8. *i.e.* 'you must admit however in this case the living not to be enemy to the grief; for otherwise the living would encourage immoderate indulgence in it as the speediest means to its extinction'. This is precisely what the Countess has not done (60-2), and therefore the Folio is right in attributing this speech to her.

70. "How understand we that?" According to Kinnear's admirable explanation, this is "the humorous allusion of Lafew to the possibility of the Countess' wishes being anything else but holy."

77-8. It has been suggested that "checkt" and "tax'd" should be transposed. But "tax" is with Shakespeare a word of stronger significance than "check" and as such is fitly applied in connection with the positive offence. "Checkt" is here simply "blamed," while "tax'd" implies the idea of being called to account.

82. "the best"; supply "advice". This speech of Lafew's is a compliment to the effect that he can have nothing to add to the excellent counsel the Countess has just given her son.

85-6. "The best wishes that can be forg'd in your thoughts be servants to you." That this is addressed to the Countess, as Brinsley Nicholson has conjectured ("Shakespeareana," December, 1883), seems clear enough. The colon after "you" by no means

necessarily implies that the words before and after it are addressed to the same person. Compare V. iii. 152: and "Much Adoe about Nothing," I. i. 161, where a comma is sufficient to distinguish what is said to two different persons. Such peculiarities in punctuation mark the rapidity with which the actor is to turn from one person to another: and here Bertram, who has already shown some impatience at the Countess' praise of Helena (69), wishes the Countess to catch his accentuation of Helena's mental capacity before she is quite out of hearing. His parting words to the Countess which stand at the head of this note though of general application refer more particularly to the wishes which her emotion had prevented her from expressing, when she asked Lafew to supplement with his advice those to which she had given utterance.

114-7. "Fixt" (114) appears to be used proleptically. "Take place" (115) evidently signifies more than it would at the present day. In "Utopia" (p. 129) we read "The whiche two vices of affection and avarice, where they take place in judgements" (original Latin, "sicubi incubuere judiciis") "incontinently they break justice," where Robinson, to judge by his usual practice, would have amplified, if "take place" had not adequately represented the Latin. We may, therefore, conclude that "take place" may mean "take up their quarters"—a sense which admirably suits the present context. "Vertues steely bones" (115) we may take to be much the same as "Virtue reduced to a skeleton": compare "Euphues" (p. 297) "wasted to the harde bones, more like a ghoast than a living creature." "Waighting on" is equivalent to "following in the wake of," or "succeeding" with the idea of dependence, as in "The Winter's Tale," I. ii. 92-3, "One good deed, dying tongueless, Slaughters a thousand, wayting upon that". When folly is found by experience to be superfluous and therefore a thing to be dispensed with, wisdom is often observed to succeed it. The terms "Vertue" and "wisdome" are applied in this passage with great accuracy the former being in antithesis to "evils", the latter to "folly".

131, &c. For the sequence "undermine" "policy" and "breach" compare 'Euphues' (p. 81) "And though women have small force to overcome men by reason, yet have they good fortune to undermine them by policie. The soft droppes of raine perce the hard Marble, many strokes overthrow the tallest Oke,

a silly woman in time may make such a breach into a mans heart, as hir teares may enter without resistance"—which seems to fix the meaning of "blowne downe" (136). "blowne up" (137) means "made to spring into bloom" and also "inflated with victory", and in fact all possible meanings of "blow up" and "blow down" are intended in the course of the passage. Parolles' remarks on virginity seem to have been suggested by the conversation between Ferardo and Lucilla in "Euphues" from which the following is extracted—"But this grieveth me most, that thou art almost vowed to the wayne order of the vestal virgins, dispising, or at least not desiring the sacred bandes of Juno hir bedde. If thy mother had bene of that minde when she was a mayden, thou haddest not nowe bene borne, to be of this minde to be a virgin. Way with thy selfe what slender profit they bring to the common wealth, what slight pleasure to themselves, what great grief to their parents, which joy most in their off-spring, and desire most to enjoy the noble and blessed name of a graundfather. Thou knowest . . . that the woman that maketh hir selfe barren by not marrying, is accounted amonge the Grecian Ladyes worse than a carryon, as Homer reporteth": and again, "that honourable estate of Matrimony, which was sanctified in Paradise, allowed of the Patriarches, hallowed of the olde Prophets, and commended of all persons" (p. 86).

142. "Goe": a misprint for "got"; compare line 4 in the epilogue where we find "strife" misprinted "strift". The misprint is not infrequent, an alternative form of "e" in handwriting having a distinct resemblance to "t". See also IV. i. 93.

162. "Within ten yeare it will make it selfe two". Emphasise "within", and you have excellent sense. It will take less than ten years to double itself.

241-2. The mightiest space in fortune, Nature brings To joyne like, likes; and kisse like native things". The comma after "fortune" is due to the inversion, and also separates object and subject (A & C I. i. 18). The comma after the first "like" marks the slight pause in delivery—of less duration than that marked by the modern comma—necessitated in order to avoid "like" being taken for an adjective qualifying "likes", of which there is some danger. A comma being thus employed to indicate a lesser pause, the stop after "likes", which would

otherwise have been a comma, is very naturally raised to a semi-colon. The second "like" requires no comma after it, because there is no danger of a similar mistake. "The mightiest space in fortune" is a bold use of that kind of metonymy which is described as "the abstract for the concrete". "Native" was perhaps suggested by the passage in "Euphues" quoted in the next note. For "brings To joyne" compare "So that I fear they do but bring Extreame to touch, and mean one thing" (Jonson's "The Sad Shepherd" I. v.).

243-6. Again we are reminded of "Euphues" where Lucilla says:—"Neither am I so wedded to the world that I should be moved with great possessions, neither so bewitched with wantonnesse, that I should be entysed with any mans proportion, neither if I were so disposed would I be so proude, to desire one of noble progenie, or so precise to choose one onely of mine owne countrey, for that commonly these things happen alwayes to the contrary. Doe we not see the noble to match with the base, the rich with the poore, the Italian oftentimes with the Portingale? As love knoweth no lawes, so it regardeth no conditions; and as the lover maketh no pawse where he lyketh, so he maketh no conscience of these idle ceremonies (p. 84)." Surely this passage confirms the folio reading, "what hath beene, cannot be".

SCENE ii.

8-9. "would seeme To have us make deniall". For this use of "seeme" compare "Macbeth" I. v. 30-1, "Which Fate and Metaphysicall ayde doth seeme To have thee crown'd withall". It appears to be analogous to "thinke" in the sense of "intend" or "design" as in II. i. 133, "Thou thought'st to helpe me", and frequently.

65-7. See "Euphues," pp. 262-4: also compare Coleridge's "Work without Hope."

68. "lend it you," *i.e.*, "lend you room". There is an antithesis between "lend" and "give" (67).

SCENE iii.

3-8. The Steward beats about the bush, because he has the delicacy to shrink from making known his discovery to the Countess in the presence of a third party—and such a third party

too! The word "publish" is a strong hint to her to dismiss the Clown which she promptly takes. The Clown, however, makes the most of his privileges, and airs his wit before he goes.

20-1. "to goe to the world", *i.e.*, "to be married": compare "Much adoe about Nothing," II. i. 332-3. The expression may have originated in the contrast between the married state and the celibacy of the "religious" life. "To" is perhaps equivalent to "the way of."

26-7. "the blessing of God." If Hunter's suggestion that "to be in the warm sun" meant "the state of being unmarried, or at least without children" is correct, the Clown may here be referring to the saying "out of the warme sunne into God's blessing".

46. *i.e.*, "You cannot fathom the depth of a great friendship."

77. The comma after the second "done" is interesting as an illustration of the practice of inserting a comma where the order of words is inverted.

85. Until we have the original ballad before us it is impossible to say in what the corruption consisted, but if among nine who have been labelled bad one is found to be good there may possibly be two good in ten.

92. "ore", *i.e.*, "before", the star announcing that the birth had taken place; while "at" signifies that the earthquake is to synchronise with the birth.

121. "Queene of Virgins". The Steward would quote Helena's words, and there is no need to presume an omission, if we assume that her tone was sarcastic and impatient—an assumption which the comma after "levell" helps. The meaning is "a pretty Queen of Virgins forsooth!" There may also be a suggestion of the word "quean."

137. If ever we are natures, these are ours". The Countess is soliloquising, this being the only possible method of imparting to the audience thoughts that would otherwise remain unexpressed. In this case the soliloquy is not of the kind that is overheard on the stage. The demonstrative "these" is, therefore, adequate to

indicate to the soliloquiser the subject of her thoughts. For this subject the reader has to look to the conclusion of the soliloquy, "Such were our faults" (143). The subject of the Countess' meditations, therefore, is the weaknesses of women, and she means, "As sure as we are born into the world these weaknesses are our inheritance."

161. The dash at the beginning of this line is due to the Countess pausing at the end of the preceding line for a reply, failing which she puts a further question. Why do modern editors interfere?

172. This line might be explained as "fills me with as little apprehension as the prospect of heaven", but it seems more natural to take "for heaven" as equivalent to "'fore heaven" (compare IV. iv. 3, "for whose throne 'tis needfull . . . to kneele"), when we should interpret, "than I care, before heaven, that such a supposition should not involve his being my sister." The comma after "heaven" would then mark the emphasis of the oath, and "care" would mean "anxiously desire".

179. "Loveliness", *i.e.*, "state of being in love". "Lovely" is used for "loving" in "The Taming of the Shrew," III. ii. 126: and in "The Winters Tale," V. iii. 18., it means "as a cherished object of love". Compare also the expression "Her lovely Lord" ("Roxburghe," I. p. 403), which simply means "the Lord she was in love with".

199. "Appeach'd". Compare "appayred" for "impaired" in "Utopia," p. 14.

210-2. "Captious", *i.e.*, "insidious". For the meaning of the word compare "The Doctor and the Student," p. 12, where it is mentioned among the properties of every good law "that it be not captious by any dark sentences, ne mixt with any private wealth, but all made for the commonwealth". The existence of the interstices of the vessel into which she poured the waters of her love was only disclosed by the fact that it was impossible to fill the vessel: it retained nothing of what she poured into it, though she ceased not to pour. The vessel is "captious" because, instead of being water-tight as it looked, it proved to be an "intenable" sieve. Coleridge has an exquisite application of the metaphor in "Work without Hope".

ACT II.

SCENE i.

6. "After well entred souldiers": see Abbott 418.

12-4. "Higher", *i.e.*, "further" (compare IV. iii. 50, "Will he travaille higher"): "higher Italy" would appear to be Naples where the king had an army: also "worthier", signifying those who acknowledged the king's paramountcy, the rest being expressly excluded from consideration in the next line and a half. The king had a convention with the Florentines so that they would not come within the exception. For the historical facts see Staunton's note.

43. "One Captaine Spurio his sicutrice". Some of the humour of this is lost by Theobald's needless emendation. It is not so much Captain Spurio as his cicatrice that is the first object of Parolles' direction. "Spurio his" is the old form of the possessive. "Cicatrix, quasi secatrix, a secando" (Minshen).

55. "muster true gate," *i.e.*, "assemble as for review or battle in the correct style of marching."

64. "Ile see thee to stand up". Staunton's conjecture that we should read "sue" for "see" is very probable. "u" written *currente calamo* might easily be taken for "e" in the caligraphy of the time.

70. "a-crosse", *i.e.*, "by a side blow," "not in fair fight," and therefore to be apologised for. It implies insult as well as injury in "Hamlet," II. ii. 607: "breakes my pate a-crosse."

74. The comma after "will" marks the pausal emphasis occasioned by the ellipsis of "eat".

79. "arayse" seems to be an intensive of "raise."

88. "Weakenesse", *i.e.*, of old age. There is something more in his wonder than the contrast between the weakness of his old age and the vigour of Helena's youth.

93. "Ile fit you." Instead of being divested of the wonder with which Lafew had as it were habited himself, he will fit the king with a similar suit.

112. "more deare I have so". Why modern editors should take "more deare" with the preceding sentence passes comprehension. Helena means that she has stored up the receipt with

more heedful reservation than a triple eye. This the Folio text admirably expresses.

120. "The congregated Colledge". There is a reference here to the Royal College of Physicians.

121-2. "ransome . . . inaydible." The peculiar felicity of the use of these words will be manifest, if it is remembered that one of the "chiefe aides" due from the tenant under the Feudal System was "to Ransome the bodie of his Lord when he is taken prisoner".

147. "shifts". Bailey gives as one signification of "shift" "dodge as wild beasts do when hunted". The figure of expectation hitting dodging despair is too graphic to be lightly surrendered in favour of the feeble substitutes proposed. It would be easy enough to show that "shifts" provides a sufficiently good rhyme for the fashion of the time.

175-7. "my maidens name Seard otherwise, ne worse of worst extended with vildest torture, let my life be ended." "Ne" can hardly have been obsolete in Shakespeare's time. The English version of 'The Doctor and the Student' (A.D. 1530-1) would still be in vogue and it simply teems with instances of "ne" in the sense of "nor". "Ne" is also to be found frequently in Thynn's 'The Debate between Pride and Lowliness, &c.' which was probably written about A.D. 1558. Again, we find it in 'A Handeful of pleasant delites' p. 16: "Ne could her beautie so, inchaunt or vex thy sprites, Ne feature hers so comely framde, could weaken to thy wits". We also come across it in Sidney and Golding's translation of Philip of Mornay's 'Work concerning the trunesse of the Christian Religion' (first published A.D. 1589):—"which minde yet for all that understandeth not, ne knoweth not it selfe" (p. 8 of the 1617 edition). The word was therefore hardly yet an archaism. The text as it stands gives a far clearer and consistent sense than any of the substitutes proposed except "nor" which "ne" means already. It may be paraphrased thus:—"Since my maidens name will thus be otherwise seared" (*i.e.* by the charge of impudently endeavouring to inveigle the king, as a strumpet might, by the pretence of offering her services for the cure of his disease) 'and there is no worse evil that can befall me than that worst of evils, even death by the vilest torture will not add

to my misery, and I shall be ready to undergo it'. What is present to Helena's mind is the consequence of being branded as a strumpet which to her would be worse than death. Some modern editors, forsooth, would make her say that death was worse than dishonour, than which nothing could be more foreign to Shakespeare's conception of her character. The last line represents "let me be burnt" in Painter's version of the story; and the comma after "torture" is a good instance of the not infrequent use of that point where a prepositional clause precedes the verb (see note on V. iii. 59: also A & C III xi. 113).

195. "and my hopes of helpe". The failure to rhyme is designed. This marked avoidance of the hackneyed 'hopes of heaven' is a very characteristic touch, emphasising as it does the King's confidence in Helena and the change which she has already wrought in his view of the hopelessness of his disease (117-127 and 178-189). Owing to such confidence hopes of cure naturally take the place of hopes of heaven. The latter would have been all that remained for him, had his despair continued.

SCENE ii.

75. "legges", though it may well have been a misprint for "legges", should perhaps be preserved. What the clown means is that his legs stay behind in order that he may make his obeisance (*cf.* 11), though his mind is "there" already. The duplication may be due to his spreading the pronunciation of the word "legges" over the time it takes him to make a low curtesy.

SCENE iii.

14. "fellowes", *i.e.* of "the congregated Colledge" (i. 120).

26. "what do ye call there". The word "noveltie" (23) calls to the hazy remembrance of Parolles "the Novelles of the Civill Law, in number 168 into which the 91 Collations of the Authentikes (which were set out after the Codex by Justinian then Emperour and brought into the body of the Civill Law) were divided. L. Novellae, sic dictae quod in iis a veteribus dissidentia jure constituentur" (Minsheu). After the King's marvellous cure new Institutes of Medicine would be necessary to supplement and modify the old. The somewhat recondite allusion may have been suggested to the poet by the word

"authentick" (14). In I. i. 16-19 we have found legal metaphors applied to medical matters, the word "persecuted" being there derived from Roman Law. For another attempt of Parolles to air his legal lore see IV. iii. 314-317.

50. "Mor du vinager". Is it possible that this is a corruption of "Mort d'une vierge", the reference being to Helena's words to Parolles at their last interview, "Not my virginity yet" (I. i. 181)?

64. "but one", *i.e.* 'except one'. In such a wish there is an implication that the wisher is not the thing wished.

65. "bay curtall", see 'Madden' p 271.

66. "broken" *i.e.* 'broken in'. There is a certain humour in a chatterbox like Lafew wishing that he could speak with the freedom of youth.

70. The comma after "through me" marks the emphasis on "me".

82. "Sir, wil you heare my suite?" If Helena said this to 1. Lord she could hardly mean anything else than that she chose him if he were willing to be chosen. But such a sense is quite unsuited to the context. A very slight correction will dispose of much of the difficulty of the incident. The comma after "Sir" may have been "s" in the manuscript (see Abbott 338: nor was the comma essential after "sirs" or "sir", as we see in 86). Helena will then turn to the young lords, and ask them generally if they are disposed to entertain her suit.

83. 1. Lord eager not to risk the king's displeasure, and expecting too that the others will answer in similar terms, answers "And grant it", but, finding he is speaking alone, indicates by his look that he fears he has been caught. Helena thanks him because he is the only one that has replied to her question. Nothing can well be clearer than that Helena considers that the Lords have shown unwillingness to be chosen, and Lafew shares the impression (92). It is absurd to suppose that Lafew could in this scene be anything but a keen observer and auditor.

84-5. We get the sense by throwing the sentence into a negative form; "Not to be in this choice is worse than throwing Ames-ace for my life".

86-91. Helena, noticing that 1. Lord is somewhat staggered at the possible result of his impetuosity, reassures him by declining to take advantage of the position. 2. Lord realising the danger of the king's displeasure hopes to avoid it by interjecting "No better if you please", which is sufficiently ambiguous, meaning either 'I could wish no better fortune than to obtain your love' or 'I shall be quite satisfied if you wish me the same'. Helena responds in the latter sense.

95-8. "Be not afraid . . . wed": addressed to 3. Lord.

102-3. "You are too young . . . bloud": addressed to 4. Lord.

104. It is probably against the epithets "too young too happie and too good" as implying he is a milksop that 4. Lord really protests in such terms that he may appear to the king as if he had not been unwilling to be chosen.

105. "grape". The fable of the fox and the grapes is evidently a favourite with Lafew (see i. 73-5). He understands that all the young Lords have shown unwillingness to be chosen. Helena has also understood this and has in the case of the 4 Lords she has already dealt with played in the eyes of Lafew the part of the fox: she has rejected those who wished to remain out of her reach. One, Bertram, is left whom she will (for the exception "but one" in line 64 has sufficiently indicated her determination) choose and not pronounce sour. Though Lafew had a great respect for Bertram's father, he knows well enough that Bertram will not appreciate his good fortune. Lafew remembers Bertram's snubbing of Helena in the first scene of the play.

122-3. "Disdaine Rather corrupt me ever". "corrupt" is suggested partly by the speaker's previous words; and partly by the king's assertion of his "Sovereigne power" (58-62). Rather than that his blue blood should be corrupted by an alliance with Helena, Bertram is willing that his scorn of her should be regarded as treason by the king, and bring with it as a consequence 'corruption of blood' in the legal sense, involving forfeiture of his status, and all his possessions.

125-8. Compare "Euphues" p. 287:—"You talke of your birth, when I knowe there is no difference of blouds in a basin,

and as little doe I esteeme those that boast of their ancestours, and have themselves no vertue: as I doe of those that crake of their love, and have no modestie."

135. The comma after "a lone" marks emphasis in contrast to "great additions".

140-2. See on 125-8.

142-8. Modern editors seem to have taken a leaf out of Peter Quince's book in their dealings with the punctuation of this noble passage. How can "damn'd oblivion" be "the Tombe of honour'd bones indeed"? The epithet "honour'd" surely would exclude the idea of "oblivion". Certainly if the king ever uttered such a sentiment he might well ask, when he realised its fatuity, "What should be saide?" The punctuation of the Folio, however, providentially comes to the rescue. It is the absurdity of the idea that bones should be regarded as having any virtue in them that the king is aiming at. "What indeed should be said of honour'd bones" when "The property by what it is, should go, Not by the title" (137-8)? Bones will be nothing but bones, however we label them. We should now place a comma before as well as after "indeed", but Shakespeare's punctuation, as is usually the case, is here truer to the actual fact of delivery, the word "indeed" being dwelt upon for sarcastic emphasis, and there being no pause before it. The only punctual difficulty in the passage (unless the colon after "grave" be one) is the comma after "words" (144), which is to be explained by the emphasis required to bring out the antithesis to "acts" (143), what we now should write "word's" being regarded as indivisible for the purposes of punctuation.

159. "misprision" explained by III. ii. 33-4; "By the misprising of a Maid too vertuous For the contempt of Empire."

186. Read "now borne" as in the Folio. The meaning is 'the Royal warrant or order for the ceremony which I now send forth will render the customary preliminaries unnecessary'

201-4. Parolles harps on the word "Count" because Lafew is only a baron. That Lafew understands him in this sense appears by his retort. Though he is of less rank than a Count yet his intimacy with the king entitles him to be regarded as an associate of the "Counts maister" which Parolles could never be.

269. "mee-think'st", *i.e.* 'thou seemest to me'. Shakespeare here treats the impersonal verb as if it were capable of the inflexion of a personal verb.

299. "curvet" see 'Madden' p. 300.

309. Those who went out of their wits were confined in a dark house or room. Compare "As you like it" III. ii. 427, 'Twelfth Night' V. 354. Bertram means that to live with a wife he detests would drive him out of his wits. The Folio misprints "detected". "ct" and "st" as printed in each case from one block closely resembled each other in appearance. For the thought from the woman's point of view compare III. v. 64-5.

314. "Why these balls bound". Compare the following from "Camden" (p. 376):—"A Gentleman committed, and after with his great commendation enlarged, took to him for an Impress, a ball upon a Racket, superscribing 'Percussa resurgo.'"

SCENE iv.

35. "In your selfe", compare "Hamlet," II. i. 71, "Observe his inclination in your selfe".

SCENE v.

30. "And ere I doe begin". The anonymous correction of "And" to "End" is acceptable as there is no sign that Bertram did not complete his sentence.

53. "Have or will to deserve", *i.e.*, "have deserved or intend to deserve". For the converse construction compare iii. 245-6, "for doing I am past, as I will by thee."

56. "I thinke so"; in antithesis to Parolles' "I sweare". This acknowledgment that he may be wrong in his estimate should be placed to Bertram's credit. The most must be made of such a slight indication.

ACT III.

SCENE i.

11. The external frame or body of the "Counsaile" is composed of common men, the "Counsaile" directing their motion, as the soul does that of the limbs of the body. The body apart

from the soul's direction is inert matter: at best the limbs are but the instruments which the soul employs for its purposes.

SCENE ii.

9. "Hold". "Sold" is the reading of the 3rd and 4th Folios and seems here preferable, for the context requires something importing the idea of loss than of gain. Non final "s" and "h" were often scarcely distinguishable in the handwriting of the time. The frame of the sentence too requires the past tense: "hold" would require "knew" not "know."

14. "old Lings" *i.e.* perhaps 'those who wear their mistresses' cast off linen'.

15. "old Ling". The dropping of the "s" here shows that the clown has fish in his mind with one of its associations, as his succeeding remarks sufficiently confirm.

20. No doubt Theobald was right in reading "E'en" for "In". The misprint might easily have arisen from dictation.

58. "Pasport"; "*literis signata dimissio*" (Minsheu).

62. "(then)". The brackets would now be represented by inverted commas. Compare 'Hamlet' II. ii. 140, "And (my yong Mistris) thus I did bespeak", where the brackets indicate that "my yong Mistris" were the very words of Polonius addressed to his daughter, the reason for their being so marked being that they are separated from the main body of what he said to her.

68. The comma after "engrossest" marks emphasis.

92-3. "the fellow has a deale of that, too much, which holds him much too have". He has a deal of that ("wickednesse"), even too much of it, therefore it must be admitted he has much of it, but it does not follow that he is "full" of it. We may if we prefer take the construction to be "a deal too much of that", for which the punctuation lends some support, as this may be an instance of a variation of the simple order of simple order of construction. But it is most unwarrantable to regard, as has been done, "too much" as a kind of compound

noun, in the face of the punctuation. "holds" means "decides" or "determines". The French gentleman is endeavouring politely to soften the Countess' "full of wickedness" (89).

100. "Not so", *i.e.* 'not as servants'.

113. "move the still-peering aire", *i.e.* in plain prose 'move the air which, move it as you will, you will not remove. It will still, as it were, look you in the face'.

120. "ravine" should probably be "ravin'd", *i.e.* 'ravenous' (compare 'Macbeth' IV. i. 24). "d" was often written especially at the end of a word to look like "e", and *vice versa*. See also on vii. 19.

SCENE vi.

67. The comma after "stratagem" marks the close of the noun expression which involves a pause in delivery.

106-7. "imbost": see 'Madden' p. 55.

110. "case": see 'Madden' p. 177. "smoak'd": compare II. iii. 215-6, IV. i. 30, and V. ii. 46-7.

122. "i'th winde": see 'Madden' p. 33.

SCENE vii.

19. "Resolve" should be "Resolv'd": see on ii. 120.

ACT IV.

SCENE i.

3-7 &c. The language actually employed looks very like that of Utopia, at which Shakespeare may be having a sarcastic hit.

44. "wherefore what's the instance". To take "instance" as equivalent to 'motive', with Schmidt, provides a better connection with what follows than to take it as equivalent to 'proof', with Johnson. Parolles practically repeats the question

of 37-40 and then proceeds to consider the consequences of his tongue speaking without motive.

46. "Bajazeths Mule" is neither more nor less than 'the Mewl of Bajazeth'. 'Parolles says that if his own tongue is to lead him into such jeopardy, he will have to change it for that of a Butterwoman, so as to be able to caterwaul as Bajazeth did, when in captivity to Tamburlaine (see Marlowe's 'Tamburlaine the Great' and the next note). Nothing short of the Mewl of Bajazeth will be in tune with his misfortunes, and he must look to the Butterwoman, whose propensity for railing and scolding was proverbial, to provide him with a tongue of the appropriate note.

72. O ransome, ransome". This has in it "a smacke" of "Bajazeth's Mule": compare "Yet set a ransom on me, Tamburlaine" ('Tamburlaine the Great', Part the First III. iii).

93. "are" is a misprint for "art": see on I. i. 142.

SCENE ii.

1. "Fontybell" Images of Diana were utilised for the purposes of fountains. Stowe describes "a curiously wrought tabernacle of grey marble", which was set up on the east side of the cross in Cheapside "and in the same an alabaster image of Diana and water conveyed from the Thames prilling from her naked breast".

6. "monument". The use of this word here is probably suggested by "Fontybell" (1): see preceding note.

9-10. See on I. i. 131, &c.

22. "the plaine single vow" The epithet "single" has a legal significance. A Bond was said to be 'single' when it contained no penalty; or no condition, which practically amounts to the same thing. For instance suppose one of Bertram's oaths to have been "May I be eternally damned if I prove unfaithful and do not marry thee when my wife dies!" This, bringing it into line with a bond with a penalty, might be

paraphrased "I hold myself bound to be damned eternally" (the obligation or penalty): "Now the condition of this bond is that if I prove faithful &c. the obligation shall be void". On the other hand, the single bond with the same subject matter might be in such terms as these: "I bind myself to continue faithful &c.". A "single vow" is, therefore, in the present connection, a promise not supported by oath and to which no penalty is expressed to attach.

25. "Joves great attributes". There is a passage in 'Euphues' (p. 287) which would seem to support the conjecture of the Cambridge editors that we should read "God's" for "Joves", Jupiter being there referred to in a light which would hardly make him an appropriate god to swear by at such a juncture. Yet after all, the Folio probably represents what Shakespeare wrote, Jove being a natural appellation for the supreme Deity where the Goddess Diana has shortly before been referred to. The word 'Jove' does not necessarily imply the scandalous associations of the old mythology.

30. "Are words and poore conditions, but unseal'd". If a Bond is conditioned to do something which is *malum in se* or *malum prohibitum* it is void ("ha's no holding"). It is a mere collection of words that do not bind: the condition, which contains the real purpose of the bond, is absolutely worthless. The Bond might just as well have remained unsealed. It was necessary that a Bond should be under seal owing to the absence of expressed consideration. "but" here amounts to "of no more effect than if".

36. "Who then recovers". See Abbott, 247.

38-9. "I see that men make rope's in such a scarre, That wee'l forsake our selves. Give me that Ring." The long list of conjectures given in the Cambridge Edition, none of which appear to me in any degree satisfactory, by no means exhausts the possibilities, and probably many a student has ideas about this passage which have a better claim to consideration than most of those hitherto offered. Taking "scarre", as I still do, to be the same as "scare" my first notion was to read "may rape's" (*i.e.*, "rap us") for "make rope's", but reflection convinces me that

the last thing Diana would appear to admit at this juncture would be that she was in the condition this reading would imply: the immediate request for the ring is fatal. I, therefore, have recourse to the likelihood that Shakespeare may have used a word which was probably never common, but which appears to have been lost sight of in modern times, and suggest that we should read (modernising the spelling) "I see that men make rapels in such a scare That we'll forsake ourselves. "Rapels" in the handwriting of the time might have presented an appearance indistinguishable from "rope's". "o" for "a" is not an uncommon misprint even at the present day, and the misprint could have been the easier owing to the peculiar formation of the letter "p" as then frequently written, the last limb of the "a" being liable to run into and be confused with the first limb of the "p". Again the letter "e", in the required position, was sometimes carried below the line, being in form a downward loop, the right-hand curve being formed before the left-hand, while the next letter might be written small above the line so as to be easily taken for an apostrophe. Instances, too, are to be found of unabbreviated words being written as if abbreviated. The final "s" need cause no difficulty: see Abbott 338. There is, therefore, no antecedent improbability from the *ductus literarum* confronting my conjecture. But what does "rapel" mean? It is to be found in Minsheu who defines it as "lure for a Hawke", and also informs us that "lure" in Latin is "*Illecebra, ab illiciendo, revocatorium accipitrum, scapus pinnarum*". The lure was usually a sham bird—an artificial arrangement of wings and feathers on a string or thong—by which the falconer enticed the hawk back when there was danger of losing her. We may, then, regard Diana as appearing to Bertram to "stand off" (34)—like a hawk overtaken with shyness—at his addresses. She would say something to this effect: "You think I am scared, and would fain win me by such a device as men use to lure hawks, but I see through the sham of your protestations. Now if you give me that ring it will be another matter". Or, if we prefer to penetrate further into the mysteries of falconry, we may note that to the lure there was generally attached a piece of meat called the "train" so that, as Mr. Justice Madden puts it, the hawk might be "attracted by the semblance of a bird and the reality of a good meal" (p. 205). Diana would then mean "If you seek to win me by a lure you must not forget the train: therefore, give me that ring". Or we may perhaps regard "rapels"

as signifying the cries of the falconer (probably the original sense of the word) when she would mean: "It is no use your trying the falconer's voice with me for I won't come without a lure; therefore give me that ring". In any of these cases "That wee'l forsake our selves" will indicate the purpose of such tactics of men in their dealings with women (see Abbott 311), and the request for the ring will follow with something of the force of a logical conclusion.

The conjecture seems to be helped by the following extract from "Euphues" p. 80. "Euphues was brought into a great quandary and as it were a colde shivering to hear this new kind of kindnesse . . . and stooode lyke one that had looked on Medusaes heade, and so had beene tourned into a stone.

"Lucilla seeing him in this pitiful plight, and fearing he would take stand if the lure were not cast out, toke him by the hand, and wringing him softly, with a smiling countenance began thus to comfort him.

"Me thinks Euphues chaunging so your colour, upon the sodeine, you will soone chaunge your coppie: is your minde on your meate? a penny for your thought."

The excellent song in 'A Handefull of pleasant delites' entitled "The Lover compareth him self to the painful Falconer" affords a striking parallel. The Lover, after describing how at length the hawk at last "upon his" (the falconer's) "Lure doth light", proceeds "How glad was then the falconer there, no pen nor tongue can tel: He swam in blisse that lately felt like paines of cruel hel. His hand sometime upon her train, sometime upon her brest: Wo ho ho he cries with chearfull voice; his heart was now at rest. My dear likewise, beholde thy love, what paines he doth indure: And now at length let pitie move, to stoup unto his Lure. A hood of silk, and silver belles, new gifts I promise thee: Wo ho ho, I crie, I come then saie, make me as glad as hee."

65. "though there my hope be done". This is to be taken in a double sense. Bertram is to understand that her hopes of being lawfully married may be thereby terminated. Diana is

herself not only conscious of the risk she is running of fatally compromising herself, but she also means that *thereby* her hopes of bringing about the consummation of the marriage between Bertram and Helena may be accomplished.

73. "braide" (as if "brayed" *i.e.* 'pulverised') may perhaps mean 'loose', whether in the sense of 'unprincipled' or 'dissolute'.

74. In "Marry that will" there is a touch of scorn at Helena's infatuation for Bertram.

SCENE iii.

99. "by an abstract of successe". It has been found impossible within the contracted limits of these notes to draw attention to the very numerous instances in which a comma does duty for a longer stop in the division of sentences, and the consequences that follow therefrom. The usage is frequent among the Elizabethans, and the reason for it would appear to be the slightness of the pauses in actual delivery between sentences in close connection. One such sentence in close connection with the preceding begins here with the word "by", and by the words "by an abstract of successe" Bertram means 'According to' (or 'By way of') 'a summary of the several businesses I have dispatched in succession', the summary being included between the two colons (100, 105).

183-4. "if I were to live this present houre", *i.e.* 'if my living this present hour depended on it'.

282. "an Egge out of a Cloister". Johnson's interpretation has hitherto stood in default of a better. A suggestion, however, that has been communicated to me that we should read "Clyster" (which might well have been written "Cleister") is I confess very tempting. An egg was I understand an ingredient in such preparations, and such "a masterpiece of nasty greed" would be quite in keeping with the Parolles's humour.

314-7. Parolles would again (see on II. iii. 26) air his smattering of legal lore, and here as might be expected lands himself in a confused jumble.

SCENE iv.

6. "which" is probably to be taken as equivalent to 'to which' and to be construed with "answer" (8).

16. "Nor your Mistris". 'you' was sometime written 'yo'; 'your' 'yo'. And since 'r' and 'u' were likely to be confused in the caligraphy of the time (see A & C III. v. 14) it is easy to account for 'you' being misprinted 'your'.

30-1. "Yet I pray you: But with the word etc.". Diana has placed herself at the command of Helena. "pray" is in antithesis to "impositions" just as the latter was in antithesis to "poore instructions". It is a beautiful trait in Helena's character that she declines to accept the service proffered by Diana on such terms, and would be regarded as a suppliant rather than as a mistress. We could ill afford to dispense with this exquisite scene which represents Helena as keenly sensible of the fact that Diana is seriously compromising herself on her behalf. We must bear in mind what Helena thought of her own "maidens name" being seared (II. i. 175-6). She feels that Diana is in danger of a like calamity, if the plan does not succeed and their story is not believed, and she appreciates the greatness of the sacrifice, which she would not have dared to ask for if she had not confidence in a happy issue. "the word" is the assurance that follows,

32. "When Briars shall have leaves as well as thornes, and be as sweet as sharpe". This must be read in connection with Diana's words to Bertram "But when you have our Roses, You barely leave our Thornes to pricke our selves, And mock us with our bareness" (IV. ii. 18-20), if we would fully apprehend the poet's intention.

34. A "wagon" was probably adapted for carrying both passengers and luggage, and women having usually a superfluity of the latter would naturally choose it for a conveyance. It would be of heavier build and slower speed than a coach (compare V. i. 34-5 and V. iii. 131). In Taylor's 'The Carrier's Cosmography' ('Arber' I. pp. 223-246) the "Coach" is the vehicle for the carriage of passengers, and though at first sight "Waggon" seems to be used as synonymous with "Coach",

we find that there is apparently a distinction between "The Wains or Waggon" and "The Waggon or Coaches". Shakespeare elsewhere uses "Waggon" consistently with the explanation given above, for in Mercutio's description of Queen Mab's peregrinations part of the humour consists in applying a word suggestive of a lumbering vehicle to so flimsy a conveyance as that of 'the Fairies Midwife'. "time revives us": low spirits in the case of such a self-reliant nature as that of Helena are most transitory; the mere passage of time is sufficient to dispel them.

SCENE V.

41. "maine". No doubt there is a play intended upon "man" in "Frenchman" which is wholly lost if "name" is read. This is the chief purpose for which "maine" is here used. "Maine" is "might" or "prowess": but it also may represent an alternative pronunciation of the word now written "mien", and hence, the clown being bent on making the most of his opportunities for word-play, naturally suggests the mention of "his fisnomie".

47. "Hold thee there's my purse". Lafew feels that the clown's witticisms have become too warm for the presence of a lady. He would therefore pay him to hold his tongue.

67. "A shrewd knave and an unhappie": see preceding note.

73. "I like him well, 'tis not amisse". Lafew has no objection to the clown on his own account—rather the other way—and on hearing the Countess' reason for tolerating "his sawcinesse" at once withdraws his strictures.

106-7. "A scarre nobly got, Or a noble scarre, is a good liv'rie of honour, so belike is that". There is here a play upon "scarre" and "scarpe", which is defined in Phillips as "the Figure of a scarfe, such as is worn by Military Commanders, being a subdivision of the Bend", by modern authorities as a diminutive of the Bend Sinister. The "patch of velvet on 's face" (probably with a band to keep it in place) is likened to a "scarpe": we should therefore, I suggest, read "scarpe" for the second "scarre".

108. "But it is your carbinado'd face". This embodies a

further play upon words, "scarp" and "face" being technical terms of fortification. The scarp was "the inward slope of the Moat or Ditch which is next to the Place and looks toward the Field: also the Foot of the Rampart Wall; or the sloping of the Wall from the bottom of the Work to the Cordon on the side of the moat"; while the "Face of a Bastion is either of the two foremost sides towards the Field reaching from the Flanks, to the Point of the Bastion where they meet" (see "Phillips"). The Faces of the Bastion would thus correspond to Bertram's cheeks. Bertram had a "carbinado'd" or slashed face or cheek which the clown likens to the Face of a Bastion broken by engines of war. It is not a "scarp" that is in question but a "face". I believe that Warburton is right in suggesting that there is a play upon the word "carbine."

ACT V.

SCENE i.

7. For "A gentle Astringer" in the stage direction see 'Madden' pp. 144-7 and notes thereto.

SCENE ii.

10. If "alow" is a variant spelling for 'allow', the Clown will mean 'dont block the wind'. "alow" may, however, be the opposite of "a high" ('Richard the Third' IV. iv. 86) in which case he will mean 'dont vent so freely'. The latter interpretation is not without support in what follows.

20-3. "purre" is onomatopoeic and in keeping with the immediately preceding context, the clown handing the paper to Lafew as he speaks. The sound which it represents may sometimes be heard at the present day, as an indication of contempt, though those who use it probably do not think of its origin. But this does not exhaust the significance of the word here. "purre" also meant 'small cider' or 'small perry' while "Muscat" besides representing "musk-cat" may also represent

the wine called "Muscadel" for which Minshew gives us the French equivalent "Musquat"—a wine esteemed for its sweetness and flavour. A further pun may be intended, for Johnson in his Dictionary informs us that "muscadel" is also "a sweet pear". And of course there is the obvious reference to the purr of a cat. There may also be looming faintly in the background, the old proverb "Good liquor will make a cat speak", Parolles not having the courage to speak but committing what he has to say to paper. The ingenuity of the clowns word-play is exhaustive, not to say exhausting.

24. Compare "Carp, eel and tench do love a muddy ground . . . The fearful carp into the deep doth fly" ('The Secrets of Angling' 'Arber' Vol. I. p. 186).

26. "My smiles of comfort" is in antithesis to "her displeasure" (22). The Clown basking in the smiles of fortune can afford to pity Parolles smarting under her displeasure.

35. "The Justices". It may be worth mentioning that though the title of "Justices" was originally conferred on conservators of the peace in the 34th year of Edward III. it was in the year 1590 that the form of special commission under the great seal for the office which continues with little alteration to the present day was settled by all the judges.

SCENE iii.

26. "A stranger", as opposed to a privy. The legal doctrine referred to may be illustrated by the following extract from "The Doctor and The Student" (pp. 138-9):—"If Bastardy be laid in one that is a stranger to the Writ, as if Vouchee pray in Aid or such other, then that Bastardy shall be tried by xii. men by which trial he in whom the Bastardy is laid shall not be concluded, because he is not privy to the trial, and may have no Attaint; but he that is party to the issue may have Attaint, and therefore he shall be concluded and none other but he."

59. One could not wish for a clearer instance of the use of the comma when a prepositional clause precedes the verb than this

line affords. Such use was so recognised that it was not essential to place a comma after "carried" in the preceding line. Compare II. i. 176-7.

65. "Our owne love" is in antithesis to "our displeasures to our selves unjust" (63). The "displeasures" were adventitious. The fact that the love cries to see what's done shows it to have been more rooted in our nature.

66. "shameful". All difficulty disappears if we understand this to mean 'full of shame', the metaphor being drawn from the heavy slumber induced by feeding to repletion.

71-2. These lines are rightly given by modern editors to the Countess. The cause of their being printed in the Folio as part of the king's speech was probably the colon at the end of line 70 which was really intended to mark the immediacy of the Countess' very feminine exclamation.

95-9. To explain "ingag'd" as 'unengaged' is to lose the significance of the metaphor employed. The ring thrown is likened to the gage, "Honors pawne" ('Richard the Second' I. i. 73), which was thrown down in a challenge to single combat at outrance. Being "noble"—Bertram's equal in rank—the lady might expect her challenge to be accepted. Bertram taking up the parcel would appear to her to stand "ingag'd", but instead of subscribing the bills as in trial by battle (*i.e.* duly following up the acceptance of the challenge) he would have it believed that he subscribed to his own fortune which prevented the matter proceeding. That this is the true explanation of Shakespeare's choice of language in the present passage is confirmed by the expression "in that course of Honour", while the word "overture" has in 'Twelfth Night', I. v. 226, the force of "challenge", and may have a similar sense in 'Coriolanus' I. ix. 46. Compare also 'Much adoe about Nothing' I. i. 39-41, where we find the sequence "bills" "challeng'd" and "subscrib'd", and which is a singular illustration of Whiter's theory, because though the words have primarily a somewhat different significance yet their coherence is in some measure due to the technicalities of the single combat.

115-6. "if" introduces the exposition of the "connecturall feares". To substitute a full stop for the comma after "out" breaks the mould of the sentence as cast by the poet. The comma after "inhumane" closes the sentence. See on IV. iii. 99.

156. "sir, sir,". The duplication marks the king's impatience. The second comma is fatal to any of the proposed changes.

197. "'tis hit", i.e. 'the mark is hit' whereof the blush is the proof.

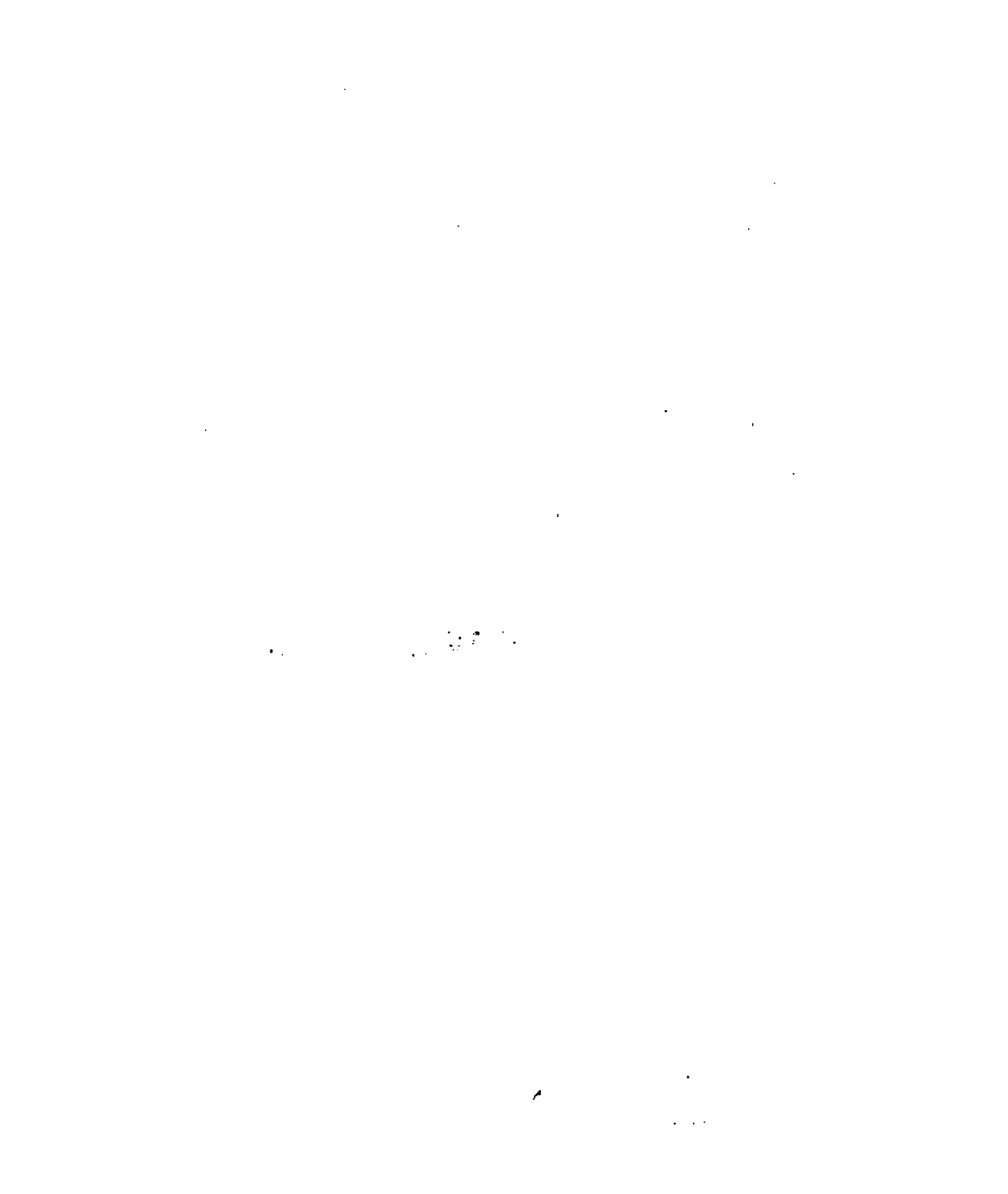
214-7. Compare 'Euphues' p. 392:—"He that Angleth plucketh the bayte away when he is neare a byte, to the end the fish may be more eager to swallowe the hooke, birds are trayned with a sweet call, but caught with a broad net: and lovers come with fayre looks, but are entangled with disdainfull eyes."

218. "Her insuite comming with her moderne grace" I have previously suggested that "insuite" may have been a word formed from "insue" after the analogy of "pursuit" (and even a technical term of sport), explaining "her moderne grace" as "the late appearance of her favour". The suggestion still seems feasible, but I must confess that it is very tempting to look for an antithesis between "insuite" and "moderne", the word "comming" if taken as the verbal noun, and not the participle, in itself supplying a sufficient antithesis to "She knew her distance" (214). "Insuite" would thus be an adjective and might be explained as either (a) "not in keeping with her previous behaviour", *quasi* "unsuited", or (b) "unusual," "unwonted," *quasi* "insuete" (latin "insuetus"). Though I can give no instance of the word "insuete" it seems to me to be a quite possible coinage, and as we find "suite" spelt "sute" it is not far fetched to conjecture that "insuite" might have been regarded by the Elizabethans as a legitimate spelling of "insuete". But whichever of these two latter alternatives be adopted, it would be the combined effect of the suddenness of her "comming" so long importunately sought for in vain and the charm which she ordinarily displayed or with which he was so familiar (compare Shakespeare's use of "moderne" elsewhere) that Bertram alleges made him ready to accept the terms she imposed. The word "come" seems to have been frequently used in connection

with compliance with the invitations of wooers as for instance compare "Euphues" (375-6):—"Ladies are to be wooed with Appelles pencill, Orpheus Harpe, Mercuries tongue, Adonis beautie, Croesus welth, or els never to be wone, for their bewties being blased, their ears tickled, their mindes moved, their eyes pleased, their appetite satisfied, their coffers filled, when they have all things they shoulde have and would have, then men neede not to stande in doubt of their comming, but of their constancie." See also the quotation from "A Handefull of pleasant delites" given in the note on IV. ii. 38-9 ("then saie I come"): also the quotation given in the preceding note.







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